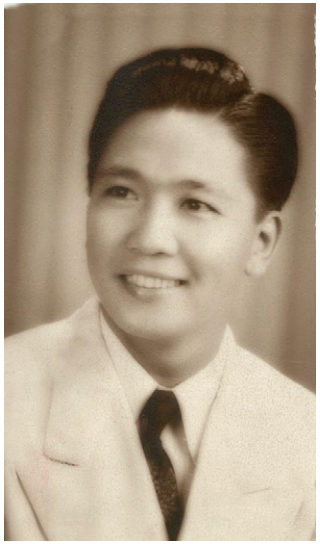
David Byrne & Fatboy Slim
Here Lies Love

A song cycle about
Imelda Marcos & Estrella Cumpas

Imelda's mother, Remedios

Imelda Marcos

Benigno "Ninoy" Aquino



Young Senator Marcos

Ferdinand & Imelda Marcos

Estrella Cumpas

PROLOGUE, INTRODUCTION, EXPLANATION, WHY?

What is this? Why am I interested in this? Why do a series of songs about Imelda Marcos and Estrella Cumpas?

This project goes back quite a ways. Some years ago I read a wonderful book, *The Emperor*, by the late Ryszard Kapuściński. He interviewed the former court of emperor Haile Selassie, who had ruled Ethiopia for decades. The world of a royal court was revealed to be surreal and, to my sensibilities, very theatrical. No doubt there were dramas, but by theatrical I mean rather an artificial world, full of pageantry, ritual, proscribed and very symbolic behavior. There was, for example, a man whose job it was to be the royal pillow bearer, always at the ready in case His Highness made an unanticipated move to sit down. (The pillow bearer said there was skill and intuition involved—you couldn't always anticipate the move to sit, and God forbid you were late with the pillow.) The descriptions in this account were beautiful. They reminded me of the non-naturalistic dramaturgy of a lot of avant-garde contemporary theater and dance, as well as of the ritual theater of the East—Japan, China, Bali and Indonesia.

Nothing more came of this insight until I read a news article about Imelda Marcos, the wife of Ferdinand Marcos, who was the elected president of the Philippines from 1965 to 1986. The article mentioned that Imelda loved to go to clubs and discos—this was in the late '70s and early '80s—to dance and hang with the demimonde at Studio 54, Regine's, or whatever other exclusive velvet-rope joints there were in various cities. I suddenly remembered my insight about the theatricality of the bubble worlds of the rich and powerful, but now there was an added soundtrack! I love a lot of the club music from that period, and dance music in general as it has evolved over the decades—so I wondered

if the heady transcendental music and grooves might work for a music-theater piece focusing on one of these powerful people. I imagined that the ecstatic joy and loss of self inherent in a lot of dance music might mirror some of the headiness of a person in power as well as their view of themselves as a living symbolic entity—so the combination could be a natural one.

I did a year's worth of research to see if there was a story, a narrative arc. I found that, yes, there was a lot more to tell in this particular case than just the famous shoes. In fact, early on I decided that the shoes, all 3,000+ pairs, would never be mentioned. The story I was interested in was that of Imelda's rise alongside the tragic parallel story of Estrella, the woman who raised her as a child. I felt that this story was more universal, revealing and profound than that of the shoes—which anyway weren't discovered until the mobs descended upon the Manila palace after the Marcoses fled. For me the Marcoses' departure from the palace was the

end of the story. So the shoes, and even the house on the palace grounds filled to the roof with cans of Heinz Sandwich Spread, were irrelevant.

The story I am interested in is more about asking what drives a powerful person—what makes them tick? How do they make and then remake themselves? Estrella reminds Imelda (and us) of Imelda's past, of her origins, of the events and situations that formed her and made her who she is. Imelda doesn't want to be shackled to her past—who does?—but she knows it's a part of who she is, and that it can be useful as well.

I thought to myself, wouldn't it be great if—as this piece would be principally composed of clubby dance music—one could experience it in a club setting? Would it be possible to experience something beyond the usual evening-length arc consisting of the rise and fall of the DJ's beats and tracks in a dance club? Could one, as if by osmosis, absorb an emotional story, a narrative even, in the course of a night out dancing? Could one bring a "story" and a kind of theater to the disco? Was that possible? If so, wouldn't that be amazing!

I approached Fatboy Slim (Norman Cook) out of the blue about collaborating on this project. I love his funky beats and the variety of his dance tracks as well as his obvious sense of humor. We met over a beer on one of the revamped West Side piers in the West Village, and Norman said he'd be up for seeing how it went.

That was about five years ago. I immediately dove into writing songs over some rough beats and loops that I had programmed, and before too long I also had a handful of them from Norman, over which I wrote some of the other tunes. Tom Gandey (a.k.a. Cagedbaby), a friend of Norm's in Brighton, added material to the tunes that I had initiated. We sent material back and forth over at least a year, I visited Brighton a couple of times, and the series of songs slowly came into view. Some of the songs hark back to sonic elements reminiscent of the hits that were popular during the period when Imelda was going to dance clubs, while others are mutations—new and old and maybe something hard to describe.

I might have had another, more pragmatic reason for delving into a project like this: the death of the album. As it is now incredibly easy to download just a single song off a new album release—or to rip just a couple of the most accessible songs—I, like many others, have wondered: How do we incentivize listeners to check out more of what we have recorded? Is it possible to have an experience of some added depth, as one sometimes does when listening to a series of songs? Is it possible to have a set of songs that play off one another, so that each one both informs and reflects some of the others? The more songs you hear in such a sequence, the more accumulated depth and information there is in each one. A character from an early song might reveal something new about themselves in a later one, but of course you'd never know that unless you heard them both. At least that's the idea. So how do we get that to happen?

Maybe by having the songs tell a story? Maybe. Old idea. Could it be done not in a standard narrative way? None of these songs advances the plot by telling you, "Now it's three weeks later and I'm going out and now I'm heading downtown." Instead—actually somewhat like more traditional musicals—they tell you what the characters are feeling at particular points. The narrative is a succession of emotions rather than events. One could say that history is a series of collective moods and emotions as well, and we record the symptoms and resulting effects of those states—but the underlying emotions are sometimes lost to us.

As I was doing research, I kept track of the many peculiar, emotionally loaded and original phrases that Imelda, Ferdinand Marcos and others were quoted as saying. As a songwriter these were a godsend. I couldn't have made them up, and of course they naturally encapsulated what that person was thinking and feeling—or at least how they wanted the world to perceive what they were thinking and feeling. Reading the quote from Imelda that she wanted the words "Here Lies Love" inscribed on her tombstone was like being handed a title on a platter. Not only did it

epitomize how she viewed her personal love and sacrifice for the Philippine people, her identification of herself with the nation, but it also gave me an opportunity to have her reflect on her life and accomplishments in a song…with some subtle ripostes at detractors thrown in.

So, I mapped out a rough narrative—the parallel stories of Imelda and Estrella—and as I read further I put various quotes or notes of what had happened in a pile dedicated to each song. After a while, when each song/scene had accumulated sufficient phrases and notes, I reordered this material into rhyming stanzas, verses and choruses. Some were easier to song-ize than others, but the months of preparation really paid off; the lyrics came relatively quickly (for me). I'd written from a character's point of view in the past, but this time I could assign all the responsibility and "blame" for the sentiments expressed to the historical record. I found myself feeling incredibly free and liberated at that point—well, as a writer, maybe not as a human being.

After the songs were demoed, my band and I were joined by some wonderful singers on a few live test performances of this material. Joan Almedilla, Dana Diaz-Tutaan and Ganda Suthivarakom sang the parts of the main characters in this work in progress. We performed just the songs (with no real staging yet) at the Adelaide Festival of Arts, in Australia, and at Carnegie Hall, in New York. For the latter show, Tony Finno did arrangements for a small orchestra, which helped raise the emotional bar on some of the tunes.

In keeping with the club idea, the staging was conceived to be "light." Conceptually, it was designed so that it would fit into discos and could be set up in less than a day—fast for a theatrical show. I began to collect lots of archival film and video footage to accompany the songs, and I imagined these background elements might also eliminate the need for typical dialogue or for some of the expository material in a performance of this type. However, no conclusions were reached regarding staging, as we hadn't developed a full theatrical version at that time.

There was no "book," as it is called in the music-theater world. For me this was an issue, as I find the acting-out of dramatic bits in traditional musicals pretty corny, and I wasn't sure how to deal with the inevitable need for some exposition here and there. Since there was no theatrical presentation in the offing, I decided to go ahead and let the songs speak for themselves and to record this "all-star" record. I invited amazing singers who I thought were perfectly suited for the emotion and style of each particular song. The "casting" in this case was very important, and I was very lucky. Each singer—with his or her identifiable vocal approach—represents and embodies how I imagine the character to feel and express themselves at a particular moment. So, if I were a woman, there might be times when I would feel a certain way, and if only—if only—I could be Sharon Jones for an instant, I could express that feeling perfectly in a song. Well, in this version Sharon Jones herself steps up to the mic and lays it all out. What more could any character ask for?

SONGS

1. Here Lies Love: This song acts as a prologue and is sung from Imelda's point of view in a style reminiscent of mid-to-late-'70s club music. She's whooping it up at a disco, and at the same time she's looking back on her life, her achievements, her sacrifices and her childhood. She's also thinking ahead, imagining her legacy, what it might be.

2. Every Drop of Rain: From the disco we flash back to Imelda's childhood. Estrella, the housekeeper, has been in the family's employ for a while and is only a few years older than Imelda. In this song the two young pals, Imelda and Estrella, jointly recount their childhoods.

3. You'll Be Taken Care Of: Imelda's mother, Remedios, reportedly promises Estrella that in return for her selfless devotion to their family she will always be taken care of by the children. Remedios, who knows she hasn't got long to live, assures Estrella that one of the children will do well someday and repay her kindness.

4. The Rose of Tacloban: As a young girl in Tacloban, Imelda blossoms into a local beauty, and she acquires the nickname Rose of Tacloban. She sings this quasi-Disney song as a young pretty girl about to make her way in the world.

5. How Are You?: Making the big move, young Imelda Romualdez relocates to Manila. Estrella seeks her out and the old friends reconnect over a cordial lunch. This song, sung by Estrella, weaves her side of a banal conversation with her interior monologue—what she might be thinking, but not saying.

6. A Perfect Hand: This song is sung by Ferdinand Marcos, the handsome and ambitious young senator from the wild northern province of Ilocos. As a senator in Manila, he spots Imelda on a magazine cover where she is featured as Miss Manila, and the gears begin to turn. Knowing that the beautiful Imelda Romualdez is connected to a powerful and influential family in the southern island of Leyte, Marcos imagines that an association with her family through marriage will give him influence and connections where at present he has none.

Imelda Marcos dancing with Henry Kissinger

7. Eleven Days: After meeting Imelda in a cafeteria, Marcos begins a relentless pursuit. Amazingly, even though they don't have any meetings or face-to-face contact during this time, he manages to maintain the pressure. Imelda sings here about their whirlwind courtship.

8. When She Passed By: The wedding of the young beauty to the up-and-coming senator is highly publicized and quite an affair. Estrella attempts to go to the ceremony—but she isn't let in. Nonetheless, she is transported and overjoyed at the good fortune of her former charge.

9. Walk Like a Woman: After they are married, Ferdinand is determined to remake Imelda into the political and social asset he believes she can be, but it is difficult for the young bride to adjust to the demands of public life, to say nothing of the extensive makeover by her husband—and, as a result, she has a nervous breakdown. Following treatment in a New York psychiatric ward, she returns to Manila transformed, ready to begin work. From this point on she is a changed woman.

10. Don't You Agree?: Imelda travels all over the country, memorizing details about the locals in each town, learning everything about all the delegates and singing songs at political rallies. She throws herself into her new life, and—some say thanks to her—Marcos is elected president.

11. Pretty Face: Inside the country during this initial part of the Marcos era there is great love for the first family. Not only are they a glamorous couple—a down-home version of the Kennedys—but, moreso than most of the elected officials in the Philippines, they actually keep many of their campaign promises, at least for a while.

12. Ladies in Blue: This song is sung by a group of Manila society ladies who are enlisted by Imelda to help on political campaigns, charity events, and general organization—to become Team Imelda. In conscripting these gals to help her, Imelda has turned the tables, and now has the upper-class women she once envied as a child working for her.

13. Dancing Together: Imelda feels a sense of duty to see and be seen, to dress up and to function as a model of beauty and glamour. To Imelda, being a living fairy tale, a vicarious dream-come-true, is a service she provides for the Philippine people, and therefore all the partying and socializing is justified and necessary. It's work—exhausting, hard work—that only she can do.

14. Men Will Do Anything: Ferdinand Marcos has a number of affairs, most of which are kept discreet, but one with an American B-movie actress becomes public knowledge. Imelda goes nuclear and threatens to ruin Marcos, but she also cleverly offers him a deal to stay together. She assumes the upper hand in the relationship, and from now on her marriage is all business.

15. The Whole Man: Imelda develops her own original cosmic theories regarding the universally true, the good, and the beautiful, and about how love can better the world and humanity. She often expounds on her theories using pie-shaped charts and diagrams to help make the ideas clearer—and sometimes it seems as though the ideas are flowing from the drawings rather than the other way around.

16. Never So Big: Estrella comes to Tacloban, in Leyte, while Imelda is there on a state visit, but she is told that Imelda is sleeping. Estrella's circumstances have gone downhill, and now she really does need help, but she is turned away.

17. Please Don't: Around this time Imelda takes it upon herself to become the global diplomat. If something needs to be sorted out, she quickly gathers some Blue Ladies and her handbag, and off they go.

18. American Troglodyte: Even after the Filipinos have won their independence, the U.S. still maintains a massive presence there, militarily and culturally. The U.S. State Department and others make massive efforts to export not just American goods to the Philippines, but also

Marcos family being airlifted out of Manila by U.S. Marines, 1986

American culture and values. It is all perceived as a total package. Coca-Cola, Standard Oil and Hollywood are viewed as forces that will magically pave the way for democracy.

19. Solano Avenue: This song is sung by Estrella, after the publication of a biography about Imelda in which Estrella describes the destitution of their common childhood. When the book is released Estrella is visited by government personnel, who bring her to Madame Marcos. Her old friend pretends to be happy to see her and offers her the money Estrella has been promised, as well as a place to live—a "safe house" in Manila where she will now be under guarded escort "for her own protection."

20. Order 1081: Having reached his term limit as president, Marcos signs a proclamation which simultaneously allows him to stay in office and to pick up—without specific charges—"suspicious" characters, which includes all his political rivals. It stays in effect for nine years.

21. Seven Years: Benigno "Ninoy" Aquino, the sole surviving opposition leader, is thrown into jail immediately after Order 1081 is put into effect. Imelda had dated Ninoy when she was a young woman, and she "graciously" allows him to leave the Philippines for the U.S. After a few years in exile, however, Aquino decides to return, as he is the only one who can seriously challenge Marcos. Despite being under heavy guard, Aquino is assassinated upon landing in Manila.

22. Why Don't You Love Me?: Aquino's assassination triggers the collapse of the whole house of cards, ending when the Marcoses are airlifted out of the country. This song is sung in an imaginary duet between Imelda and Estrella, who have no contact with one another at this point. One woman feels betrayed by her countrymen, and the other feels betrayed by her old friend and former charge. Here lies love.

—David Byrne, 2009

ACKNOWLEDGMENTS

This project has been emerging for a long time. Lots of people were involved in it at various points along the way. Their contributions and suggestions are not always apparent in this present manifestation, but without them it wouldn't have gotten to where it is.

Years ago Marc Geiger at William Morris casually suggested that Fatboy Slim might be a good person for me to work with, though he had no idea it would turn out like this.

In thinking through the theatrical possibilities, Marianne Weems was incredibly helpful and supportive. Kim Whitener helped with an early live version and Jim Taylor had suggestions that only a great screenwriter would think of. Jim Findlay and Steve Luber helped us as well.

In the Philippines, Butch Perez, Jessica Zafra, Joel Torre and Krip Yuson were invaluable, and the path to them was opened by Mario Ontal via John Sayles.

At various points, other singers and performers were involved, either in live performances or as the music took shape: my band—Mauro Refosco, Paul Frazier and Graham Hawthorne—plus Ganda Suthivarakom, Melody Butiu, Dana Diaz-Tutaan, Angel Desai, and more. Thanks to Brett Sheehy and Kate Gould @ Adelaide Bank Festival, who allowed us to do a trial concert version in 2006, and Ara Guzelimian and Kathy Schuman @ Carnegie Hall.

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Special thanks to all of my family and friends who offered support, criticism and suggestions: Cindy Sherman, Ford Wheeler and many others.

—DB

CREDITS

All songs mixed by Patrick Dillett @ Kampo Studios, NYC
All songs mastered by Greg Calbi @ Sterling Sound, NYC
Most DB vocals and guitars recorded @ South Hell Studio, NYC
Production Coördination by Frank Hendler
Graphic Design by Danielle Spencer & DB
Image Research & Licensing by Jane Shaw
Press by Sacks & Co.
Artist Management by David Whitehead @ Maine Road (DB)
and Garry Blackburn @ Anglo Plugging (FBS)

1. Here Lies Love: Vocal by Florence Welch (Florence + the Machine) • (D. Byrne, N. Cook) • Produced by Fatboy Slim, David Byrne, and Patrick Dillett • Orchestra arrangements by Tony Finno • Cagedbaby: Keyboards • David Byrne: Guitar • Fatboy Slim: Programming, Synth Bass • Amy Kimball, Galina Zhdanova, Hiroko Taguchi, Pauline Kim: Violins • David Gold: Viola • Garo Yellin: Cello • CJ Camerieri: Trumpet • Greg Smith: French Horn • Michael Seltzer: Trombone • Jay Hassler: Clarinet • Rick Heckman: Flute, Oboe • Recorded by Simon Thornton @ HMS House, Brighton, Mark Rankin @ Miloco Studios, London, and Patrick Dillett @ Avatar Studios, NYC

2. Every Drop of Rain: Vocals by Candie Payne & St. Vincent • (D. Byrne, N. Cook) • Produced by Fatboy Slim, David Byrne, and Patrick Dillett • Cagedbaby: Hammond • David Byrne: Guitars • Mark degli Antoni: Marimba, Mellotron • Mauro Refosco: Percussion • Paul Frazier: Bass • Thomas Bartlett: Piano • Recorded by Simon Thornton @ HMS House, Brighton, and John Reynolds @ New Air Studios, London

3. You'll Be Taken Care Of: Vocal by Tori Amos • (D. Byrne) • Produced by Fatboy Slim, David Byrne, and Patrick Dillett • David Byrne: Acoustic and Electric Guitars, Backing Vocals • Fatboy Slim: Keyboard Bass • Graham Hawthorne: Cajón • Mauro Refosco: Shaker, Pandeira, Cajón • Thomas Bartlett: Clavinet, Wurltizer • Recorded by Simon Thornton @ HMS House, Brighton, and Mark Hawley @ Martian Engineering Studios, Cornwall

4. The Rose of Tacloban: Vocal by Martha Wainwright • (D. Byrne) • Produced by Cagedbaby, David Byrne, and Patrick Dillett • Orchestra arrangements by Gil Goldstein and Tony Finno • Cagedbaby: Upright Bass Loop • Mark degli Antoni: Toy Piano • Mauro Refosco: Woodblock, Udu, Shakers, Rods and Bells • Tony Finno: Rhodes Piano • Amy Kimball, Galina Zhdanova, Hiroko Taguchi, Pauline Kim: Violins • David Gold, Cyrus Beroukhim: Violas • Arthur Cook, Garo Yellin: Cellos • Kenneth de Carlo, John Sheppard: Trumpets • Chad Yarbrough, Theodore Primis: French Horns • Jay Hassler: Clarinet • David Young: Flute, Oboe • Kenneth Finn: Euphonium • Recorded by Patrick Dillett @ Kampo Studios, NYC, and Avatar Studios, NYC

5. How Are You?: Vocal by Nellie McKay • (D. Byrne, N. Cook) • Produced by Fatboy Slim, David Byrne, and Patrick Dillett • Fatboy Slim: Bass, Loops, Synths • Recorded by Simon Thornton @ HMS House, Brighton, and Patrick Dillett @ Kampo Studios, NYC

6. A Perfect Hand: Vocal by Steve Earle • (D. Byrne) • Produced by Fatboy Slim, David Byrne, and Patrick Dillett • Allison Moorer: Backing Vocals • David Byrne: Guitars • Graham Hawthorne: Drums • Paul Frazier: Bass • Thomas Bartlett: Piano • Recorded by Simon Thornton @ HMS House, Brighton, and Patrick Dillett @ Kampo Studios, NYC

7. Eleven Days: Vocal by Cyndi Lauper • (D. Byrne, N. Cook) • Produced by Fatboy Slim, David Byrne, and Patrick Dillett • Cagedbaby: Keyboards • David Byrne: Synth, Guitar, Wah Guitar • Fatboy Slim: Keyboard Bass • Thomas Bartlett: Wurlitzer • Recorded by Simon

Thornton @ HMS House, Brighton, and Patrick Dillett @ Kampo Studios, NYC

8. When She Passed By: Vocal by Allison Moorer • (D. Byrne, T. Gandey) • Produced by Cagedbaby, David Byrne, and Patrick Dillett • Cagedbaby: Keys, Drum Programming • David Byrne: 12-String and Electric Guitars • Paul Frazier: Bass • Recorded by Patrick Dillett @ Kampo Studios, NYC

9. Walk Like a Woman: Vocal by Charmaine Clamor • (D. Byrne) • Produced by Cagedbaby, David Byrne, and Patrick Dillett • Cagedbaby: Keys, Synth and Bass Programming • David Byrne: Piano, Clavinet, Guitar, Trumpet Loop • Ganda Suthivarakom: Backing Vocals • Recorded by Patrick Dillett @ Kampo Studios, NYC

10. Don't You Agree?: Vocal by Róisín Murphy • (D. Byrne, N. Cook) • Produced by Fatboy Slim, David Byrne, and Patrick Dillett • Horn arrangements by Dan Levine • David Byrne: Bottleneck Guitar • Mauro Refosco: Clang, Chorus Percussion • Paul Frazier: Bass • Thomas Bartlett: Wurlitzer • Barry Danielian: Trumpet • Dan Levine: Trombone, Bass Trombone • David Mann: Tenor Saxophone • Paul Shapiro: Baritone Saxophone • Recorded by Simon Thornton @ HMS House, Brighton, John Reynolds @ New Air Studios, London, and Patrick Dillett @ Kampo Studios, NYC

11. Pretty Face: Vocal by Camille • (D. Byrne) • Produced by Fatboy Slim, David Byrne, and Patrick Dillett • Cagedbaby: Wurlitzer, Pad • Camille: Vocal Beatbox, Vocal Arrangement • David Byrne: Backing Vocals, Organ, and Guitars • MaJiKer: Vocal Arrangement • Recorded by Simon Thornton @ HMS House, Brighton, and MaJiKer

12. Ladies in Blue: Vocal by Theresa Andersson • (D. Byrne) • Produced by Cagedbaby, David Byrne, and Patrick Dillett • Cagedbaby: Keys, Programming • David Byrne: Guitar • Paul Frazier: Bass • Recorded by Simon Thornton @ HMS House, Brighton, and Patrick Dillett @ Kampo Studios, NYC

13. Dancing Together: Vocal by Sharon Jones • (D. Byrne, N. Cook) • Produced by Fatboy Slim, David Byrne, and Patrick Dillett • David Byrne: Guitars • Fatboy Slim: Bass and Brass Loops • Mark degli Antoni: Organ • Recorded by Simon Thornton @ HMS House, Brighton, and Patrick Dillett @ Kampo Studios, NYC

14. Men Will Do Anything: Vocal by Alice Russell • (D. Byrne, N. Cook) • Produced by Fatboy Slim, David Byrne, and Patrick Dillett • Cagedbaby: Keyboards • David Byrne: Guitars • Fatboy Slim: Organ • Mauro Refosco: Tambourine • Paul Frazier: Bass • Recorded by Simon Thornton @ HMS House, Brighton, John Reynolds @ New Air Studios, London, and Mark Rankin @ Miloco Studios, London

15. The Whole Man: Vocal by Kate Pierson • (D. Byrne) • Produced by Cagedbaby, David Byrne, and Patrick Dillett • Cagedbaby: Keyboards • David Byrne: Guitar, Electronic Percussion • Paul Frazier: Bass • Recorded by Simon Thornton @ HMS House, Brighton, and Patrick Dillett @ Kampo Studios, NYC

16. Never So Big: Vocal by Sia • (D. Byrne, N. Cook) • Produced by Fatboy Slim, David Byrne, and Patrick Dillett • David Byrne: Backing Vocals, Cavaquinho, Programming • Paul Sandrone: Bass • Thomas Bartlett: Keyboards • Recorded by Simon Thornton @ HMS House, Brighton, and Patrick Dillett @ Kampo Studios, NYC

17. Please Don't: Vocal by Santigold • (D. Byrne) • Produced by Fatboy Slim, David Byrne, and Patrick Dillett • David Byrne: Synths, Percussion Programming • Mauro Refosco: Shakers, Congas • Thomas Bartlett:

Wurlitzer, Clavichord, Organ Bass • Recorded by Simon Thornton @ HMS House, Brighton, and Patrick Dillett @ Kampo Studios, NYC

18. American Troglodyte: Vocal by David Byrne • (D. Byrne, N. Cook, J. Pardo) • Produced by Los Amigos Invisibles, Fatboy Slim, David Byrne, and Patrick Dillett • Armando Figueredo: Rhodes Piano • Cagedbaby: Synth • David Byrne: Guitars, Troglodyte • José Luis (Cheo) Pardo: Guitar • José Rafael Torres: Bass • Fatboy Slim: Sequencer, Programming • Recorded by Los Amigos Invisibles @ Gozadera Studios, NYC

19. Solano Avenue: Vocal by Nicole Atkins (D. Byrne, N. Cook) • Produced by Fatboy Slim, David Byrne, and Patrick Dillett • Orchestra arrangements by Tony Finno • David Byrne: Guitars • Fatboy Slim: Loops, Bass, Keyboards • Amy Kimball, Galina Zhdanova, Hiroko Taguchi, Pauline Kim: Violins • David Gold: Viola • Garo Yellin: Cello • CJ Camerieri: Trumpet • Greg Smith: French Horn • Michael Seltzer: Trombone • Jay Hassler: Clarinet • Rick Heckman: Flute, Oboe • Recorded by Simon Thornton @ HMS House, Brighton, and Patrick Dillett @ Kampo Studios, NYC, and Avatar Studios, NYC

20. Order 1081: Vocal by Natalie Merchant • (D. Byrne) • Produced by Cagedbaby, David Byrne, and Patrick Dillett • Orchestra arrangements by Tony Finno • Cagedbaby: Keyboards • David Byrne: Backing Vocals, Rhythm Guitar • Ganda Suthivarakom: Backing Vocals • Amy Kimball, Galina Zhdanova, Hiroko Taguchi, Pauline Kim: Violins • David Gold: Viola • Garo Yellin: Cello • CJ Camerieri: Trumpet • Greg Smith: French Horn • Michael Seltzer: Trombone • Jay Hassler: Clarinet • Rick Heckman: Flute, Oboe • Recorded by Simon Thornton @ HMS House, Brighton, and Patrick Dillett @ Kampo Studios, NYC, and Avatar Studios, NYC

21. Seven Years: Vocals by David Byrne & Shara Worden (My Brightest Diamond) • (D. Byrne) • Produced by Cagedbaby, David Byrne, and Patrick Dillett • Orchestra arrangements by Tony Finno • Cagedbaby: Keyboards • David Byrne: Arpeggio Guitar • Amy Kimball, Galina Zhdanova, Hiroko Taguchi, Pauline Kim: Violins • David Gold, Cyrus Beroukhim: Violas • Arthur Cook, Garo Yellin: Cellos • Kenneth de Carlo, John Sheppard: Trumpets • Chad Yarbrough, Theodore Primis: French Horns • Jay Hassler: Clarinet • David Young: Flute, Oboe • Kenneth Finn: Euphonium • Recorded by Patrick Dillett @ Kampo Studios, NYC, and Avatar Studios, NYC

22. Why Don't You Love Me?: Vocals by Cyndi Lauper & Tori Amos • (D. Byrne, T. Gandey) • Produced by Cagedbaby, David Byrne, and Patrick Dillett • Orchestra arrangements by Tony Finno • Cagedbaby: Keyboards • David Byrne: Guitars • Paul Sandrone: Bass • Tony Finno: Rhodes Piano • Amy Kimball, Galina Zhdanova, Hiroko Taguchi, Pauline Kim: Violins • David Gold, Cyrus Beroukhim: Violas • Arthur Cook, Garo Yellin: Cellos • Kenneth de Carlo, John Sheppard: Trumpets • Chad Yarbrough, Theodore Primis: French Horns • Jay Hassler: Clarinet • David Young: Flute, Oboe • Kenneth Finn: Euphonium • Recorded by Simon Thornton @ HMS House, Brighton, Mark Hawley @ Martian Engineering Studios, Cornwall, and Patrick Dillett @ Kampo Studios, NYC, and Avatar Studios, NYC

For complete lyrics, please see www.herelieslove.net

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